

D. MARRIAGE.

584 In Gilgit it appears to be a more simple ceremony than in Chilâs and Astôr. The father of the boy goes to the father of the girl and presents him with a knife about $1\frac{1}{2}$ feet long, 4 yards of cloth and a pumpkin filled with wine. If the father accepts the present the betrothal is arranged. It is generally the fashion that after the betrothal, which is named: "*Shêir qatar wtye, ballî piye*, = 4 yards of cloth and a knife he has given, the pumpkin he has drunk," the marriage takes place. A betrothal is inviolable, and is only dissolved by death so far as the woman is concerned. The young man is at liberty to dissolve the contract. When the marriage day arrives the men and women who are acquainted with the parties range themselves in rows at the house of the bride, the bridegroom with her at his left sitting together at the end of the row. The Mulla then reads the prayers, the ceremony is completed and the playing, dancing and drinking begin. It is considered the proper thing for the bridegroom's father, if he belongs to the true Shîn race, to pay 12 tolas of gold of the value [at Gilgit] of 15 Rupees Nanakshahi (10 annas each) to the bride's father, who, however, generally, returns it with the bride, in kind—dresses, ornaments, &c., &c. The 12 tolas are not always, or even generally, taken in gold, but oftener in kind—clothes, provisions and ornaments. At Astôr the ceremony seems to be a little more complicated. There the arrangements are managed by third parties; an agent being appointed on either side. The father of the young man sends a present of a needle and three real (red) "mûngs" called "lûjum" in Chilâsi, which, if accepted, establishes the betrothal of the parties. Then the father of the bride demands *pro formâ* 12 tolas [which in Astôr and Chilâs are worth 24 Rupees of the value of ten annas each.]

[583] All real "Shîn" people must pay this dowry for their wives in money, provisions or in the clothes which the bride's father may require. The marriage takes place when

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The marriage takes place when the girl reaches puberty, or perhaps rather the age when she is considered fit to be married. It may be mentioned here in general terms that those features in the ceremony which remind one of Indian customs are undoubtedly of Indian origin introduced into the country since the occupation of Astór by the Maharaja's troops. Gilgit which is further off is less subject to such influences, and whatever it may have of civilization is indigenous or more so than is the case at Astór, the roughness of whose manners is truly Chilási, whilst its apparent refinement in some things is a foreign importation.

When the marriage ceremony commences the young man, accompanied by twelve of his friends and by musicians, sits in front of the girl's house. The mother of the girl brings out bread and Ghi-cakes on plates, which she places before the bridegroom, round whom she goes three times, caressing him and finally kissing his hand. The bridegroom then sends her back with a present of a few rupees or tolas in the emptied plates. Then, after some time, as the evening draws on, the agent of the father of the boy sends to say that it is time that the ceremony should commence. The mother of the bride then stands in the doorway of her house with a few other platefuls of cakes and bread, and the young man accompanied by his bridesman ["Shunèrr" in Astóri and "Shamaderr" in Gilgiti,] enters the house. At his approach, the girl, who also has her particular friend, the "Shaneróy" in Astóri, and "Shamaderoy" in Gilgiti, rises. The boy is seated at her right, but both in Astór and in Gilgit it is considered indecent for the boy to turn round and look at her. Then a particular friend, the "Dharm-bhai"* of the girl's

* The "brother in the faith" with whom raw milk has been drunk,
Vide page 41.

Betrothal,	= balli =	pumpkin in Gilgiti, Soel—Astóri.
Bridegroom,	= hileléo, Gil.	hiláleo. Astóri.
Bride,	= hilal	
Bridegroom's MEN,	= garóni, Gil.	hilalée, Astóri.
Marriage عاى	= garr, Gil.	Kash. Astóri
Dowry,	= "dab,"	Gil. and Astóri

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- 585 brother asks her if she consents to the marriage. In receiving, or imagining, an affirmative, he turns round to the Mulla, who after asking three times whether he, she and the bridegroom as well as all present are satisfied, reads the prayers and completes the ceremonial. Then some rice, boiled in milk, is brought in, of which the boy and the girl take a spoonful. They do not retire the first night, but grace the company with their presence. The people assembled then amuse themselves by hearing the musicians, eating, &c.

576 It appears to be the custom that a person leaves an entertainment whenever he likes, which is generally the case after he has eaten enough.

584 It must, however, not be imagined that the sexes are secluded from each other in Dardistan. Young people have continual opportunities of meeting each other in the

831 fields at their work or at festive gatherings. Love declara-
[684] tions often take place on these occasions, but if any evil

[8:6] intention is perceived the seducer of a girl is punished by this savage, but virtuous, race with death. The Dards know and speak of the existence of "pure love." "pāk āshiqi." Their love songs show sufficiently that they are capable of a deeper, than mere sexual, feeling. No objec-

582 tion to lawful love terminating in matrimony is ever made unless the girl or the boy is of a lower caste. In Gilgit, however, the girl may be of a lower caste than the bridegroom. In Astór it appears that a young man, whose parents—to whom he must mention his desire for marrying any particular person—refuse to intercede, often attains his point by threatening to live in the family of the bride and

582 become an adopted son. A "Shin" of true race at Astor
628 may live in concubinage with a girl of lower caste, but the

[608] (the grain, ghee and sheep that may accompany the betrothal-present is called by the Astóris "sakáro.")

Husband,	=	baráo,	Gil.	baréyo,	Astóri.
Wife,	=	Greyn,	Gil.	gréyn,	Astóri.

Wedding dinner "garéy tiki" in Gilgiti. "Kajjéyn bai kyas," in Astori (?) ["tikki" is bread, "bai" is a chhippati, kyas = food.]

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relatives of the girl if they discover the intrigue revenge the insult by murdering the paramour, who, however, does not lose caste by the alliance. 582
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The bridegroom dances as well as his twelve companions. The girl ought not to be older than 15 years; but at 12 girls are generally engaged. 582

The Balti custom of having merely a *claim to dowry* on the part of the woman—the prosecution of which claim so often depends on her satisfaction with her husband or the rapacity of her relatives—is in spite of the intercourse of the Baltis with the Shin people never observed by the latter; not even by the Shin colonists of little Tibet who are called “Brokhpá.” 572

When the bridegroom has to go for his bride to a distant village he is furnished with a bow. On arriving at his native place he crosses the breast of his bride with an arrow and then shoots it off. He generally shoots three arrows off in the direction of his home. 585

At Astór the custom is sometimes to fire guns as a sign of rejoicing. This is not done at Gilgit.

When the bridegroom fetches his bride on the second day to his own home, the girl is crying with the women of her household and the young man catches hold of her dress in front (at Gilgit by the hand) and leads her to the door. If the girl cannot get over embracing her people and crying with them quickly, the twelve men who have come along with the bridegroom (who in Astóri are called “híalée” = bridegrooms and “garóni” in Gilgiti) sing the following song:—

INVITATION TO THE BRIDE. 585

<i>Nikàstali</i>	<i>quáray kusúni</i>	(“astali” is added to
Come out	hawk's daughter.	the fem. Imp). 537
<i>Nikastali</i>	<i>ke karantliè</i>	(“baianile,” in Gilgiti).
Come out	why delayest thou!	
<i>Nikastali</i>	<i>máleyñ</i>	<i>guttjo.</i>
Come out	(from) thy father's	tent.

* The Turks say “a girl of 15 years of age should be either married or buried.

46 *Legends, Songs, and Customs of Dardistan.*585 *Nikastali ke karanili.*

539 Come out why delayest thou.

Né ro tshareyn baráye.
Do not weep waterfall's fairy.

Né ro teyn róng boje.
Do not weep thy colour will go.

Né ro jaro shidati.
Do not weep brethren's beloved.

Né ro téy róng boje.
Do not weep thy colour will go.

Né ro maleyn shidati.
Do not weep father's beloved.

Né ro téy róng boje.
Do not weep thy colour will go.

Translation.

Come out, O daughter of the hawk!

Come out, why dost thou delay?

Come forth from thy father's tent,

Come out and do not delay.

Weep not! O fairy of the waterfall!

Weep not! thy colour will fade;

Weep not! thou art the beloved of us all who are thy
brethren,

Weep not! thy colour will fade.

O Weep not! thou beloved of fathers, [or "thy
father's darling."]

For if thou weepest, thy face will grow pale.

Then the young man catches hold of her dress, or in
Gilgit of her arm, puts her on horseback, and rides off
with her, heedless of her tears and of those of her com-
panions.

E. FUNERALS.

764 Funerals are conducted in a very simple manner. The
custom of eating grapes at funerals I have already touched
upon in my allusion to Dureyl in the chapter on "Wine."
Bread is commonly distributed together with Ghi, etc., three
days after the funeral, to people in general, a custom which
is called "Nashi" by the Astóris, and "Khatm" by the

ON THE FESTIVALS AND FOLKLORE OF GILGIT.

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Translation :—

- (1) Grow heavy, O stone, grow heavy!
- (2) A blessed day has come to-day.
Grow heavy, O stone, grow heavy!
- (3) This stone will be weighted with gold.
Grow heavy, O stone, grow heavy!

At evening, when the party approaches their destination, a merry shout makes known their arrival and is echoed from the opposite party. Both parties, on entering the bride's house, compete with each other in reciting songs boasting of the noble and heroic deeds of their ancestors and their chiefs; and then, having taken their food, they continue dancing till late in the night. The next morning a mullah, who always accompanies the procession with the bridegroom, reads the marriage service. The girl's father then brings the ornaments, clothes and utensils, etc., for his daughter. If he is a well-to-do man he presents the above things without charging their price to her husband. If this be done, his son-in-law cannot, through all his life, lay any claim to the property, which is always considered to be that of his wife, and she can marry anyone she pleases on her husband's death. But if the girl's father, being in straitened circumstances, cannot afford to give the things without recovering their cost, the boy's father has to pay their equivalent at the time, in cattle or clothes, etc., or whatever amount the arbitrators may decide, and in this case the bridegroom has full control over the property; on his death his wife cannot marry anyone without obtaining the consent of his relatives. This custom is called *kalak malak*.

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When the ceremonies are over, the bridegroom's party makes its preparations to return. To entice the damsel out of her home the people recite the following song:—

- (1) Nikha mal ai bilili to ke khiaranini.
- (2) Nikha char ai barai to ke khiaranini.
- (3) Nikha sonelo jako to ke khiaranini.
- (4) Nikha garo achiai to ke khiaranini.
- (5) Nikha mukhailo doni to ke khiaranini.

Translation :—

- (1) Come out, O beloved of your mother, why are you delaying?
- (2) Come out, O water sprite, why are you delaying?
- (3) Come out, O possessor of golden locks, why are you delaying?
- (4) Come out, O mistress of charming eyes, why are you delaying?
- (5) Come out, O owner of pearly teeth, why are you delaying?

On this she is brought out. She weeps bitterly at the separation from her relatives, and the assembly sings the following song:—

- (1) Phonar ai molai ae nai ro Thhy rong bujai.
- (2) Hun khin ajeh bujai molai ae Thhy rong bujai.
- (3) Thy hiyo dija ae na'ro molai ae Thhy rong bujai.

585 Translation :—
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- (1) Do not weep, O flower-like girl, thy complexion will turn pale!
- (2) Thou wilt go on a lofty hill, O girl, thy complexion will turn pale.
- (3) Thou wilt (by weeping) burn your heart, thy complexion will turn pale.

[682] In Shinaki there is a custom called "Kao." If a young man has determined to marry a certain girl but her parents are not willing to give her to him, the young man either calls out in an assembly of the village headmen:—"The girl is mine, and I will perform 'Kao' if she is not given to me." Sometimes in order to assemble the people he fires a gun outside the village and utters the same words in the presence of those who collect; or if he gets an opportunity he tears the girl's shirt slightly in the presence of some other men and says to her:—"You are mine." When this has been done, the parents are obliged to marry the girl to him, but they can demand from him whatever they like up to the limit of his means. If they marry the girl to anyone else, the young man will murder the girl as well as her husband as soon as he gets an opportunity.

IV.

THE CEREMONY OF "SEELO-AI-THALI" (SEAT OF CHASTITY).

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This ceremony was performed for old women, who have been virtuous and chaste throughout their lives. These women were called "Seelo," and their descendants were very proud of them, so that on the occasion of family quarrels they used to say to the opposite party, "What have you to say to us? Our mother is "Seelo," while yours is not." To accomplish this rite, an elevated stone platform, about five yards each in length and breadth and a yard in height, was erected by the woman's nearest relatives. On the day appointed all her kinsmen came to the place, with a white she-goat as a sacred judge, to decide the fate of the old woman. The latter was clad in silk and placed on a bench. The eldest of the family bound a silk turban on his head, as well as on that of the goat; and, placing the goat below the bench with its face westward, addressed it in the following manner:—

"O thou white goat, if my daughter" (or whatever relative the woman was to the speaker) "has throughout her life lived an honest, virtuous and pious life and has remained clear of the sins and crimes of falsehood, theft, debauchery and treachery, be pleased to salute this bench for the sake of such a righteous and godly woman." In the case of the woman having led a blameless life, the goat by touching the bench approved her virtue. The assembled crowd then broke forth in cheers, and as an expression of their joy the relatives killed several goats and fed the people present. But if it happened otherwise, and the goat instead of performing what was considered an obeisance to the bench, ran round it bleating, then a great shame took hold of all the woman's kinsmen, and they ran away to their homes, never to speak to her again during the remainder of her life.

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584 Marriage is the occasion for much ceremony, which differs slightly in each locality. Though the young people often arrange a marriage between themselves, it is more usual
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584 for the match to be arranged by the parents. After determining by private negotiation the conditions of the match, the bridegroom's father proceeds to make a formal proposal. Dressed in his gayest clothes, and accompanied by his friend, he visits the bride's family, who are assembled to meet him, taking with him certain presents, such as a cow or sheep, beads, clothes, and a sword or gun. The formal demand for the bride having been made and assented to, an interchange of presents takes place. In Chitral, Wakhan, and Sirikol the bride has a bracelet of beads placed on her arm by the bridegroom's father. In Gilgit, cedar branches are burnt, and the bride's parents are presented with a knife, a rope, a few yards of cloth, and a leather bag for holding grain; the bridegroom's father receives in return some wool and a gourd. This interchange of gifts is apparently emblematical. In Torwal the price of the bride is paid over at this time, and the bridegroom's father is accompanied by men dressed as women, who dance and sport to the assembled company. In some places it is not etiquette for the bridegroom to be present.
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● 585 The betrothal being completed, the marriage may not follow for some time, but it generally takes place within the following year. For convenience marriages generally take place in
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585 January and February. There is then no agricultural work to occupy the men, and the houses are well stored with meat. So firmly established is the custom in Nager, that a heavy fine is inflicted on marriages held at any other season.

The fixing of the day for the marriage now rests with the bridegroom's parents. After giving private notice, a smartly-dressed friend of the bridegroom is sent to announce formally that he will arrive on a certain day to claim his bride. Certain prescribed presents are interchanged on the occasion. On the appointed day the bridegroom, surrounded by his friends and equipped with bow, arrows, and battle axe, sets out for the bride's house. The bride remains in the inner apartments, dressed in her gayest clothes with a fillet of cowrie shells bound on her head. This decoration is said to have been introduced by the Shins, and is obligatory among them. On entering the house branches of cedar are burned in an iron dish and waved about over the bridegroom's head, and the party is sprinkled with flour. In Wakhan and Sirikol the bridegroom is met and sprinkled with flour

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at some distance from the bride's house. All being seated, a large platter full of bread is presented to the bridegroom, who distributes it to all the company, after which he places his gun or sword on the platter and it becomes the perquisite of the dish-bearer. In Gilgit two of the bride's and two of the bridegroom's friends are seated face to face, and a cake of bread is passed across; each of the bride's friends breaks off a piece, which is left in the dish, and the bridegroom's men place their turbans or caps in it as a token that their heads are at the bride's disposal. The dish is carried in to the bride, who sends back the turbans. In former days the eating of bread together, at this stage, by the bride and bridegroom, was considered to complete the marriage. The idea was that, whoever managed first to eat a morsel would have the mastery in wedded life, and this always caused a scramble. At every stage a prescribed interchange of presents, which have all been carefully stipulated for beforehand, takes place. Meanwhile the friends of both families have been spending the day outside the house in singing and dancing, and this is kept up all night also. The price of the bride, and the presents agreed upon, having been made over to her family, the Moollah appears and reads the marriage service according to the Sharyat. In Chitral the bridegroom then starts for his home with his bride. In Wakhan and Sirikol he is conducted to the bride, and does not take her away till next day; the women of her family resist his entering the room in which she is until he pacifies them with presents. In Gilgit the two still remain apart, and next day the "Kalak Malak," which is peculiar to Gilgit, takes place. This constitutes the ratification of the marriage, and is the assessment of all the presents given from first to last. Two friends of each side meet and appraise all the presents given by the bridegroom. Three toloos of gold-dust, equal to twenty-four rupees, represent the price of the bride herself. Her father then produces a large cooking-pot, a bed, jewels, clothes, dishes, and other articles needful for setting up house. The bride is summoned and allowed to select any two of the articles, which are given with her free. The assessors then price the rest, not forgetting to value the presents given and received since the betrothal, and the price of the balance is paid over at once by the bridegroom or his father.

All being satisfactorily settled, preparations are made for bringing out the bride. The bridegroom and his friends

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stand round the door, and everybody is sprinkled with flour. In Chitral the bride is led out by her mother, who hands her over to the bridegroom, receiving a present in exchange. In Gilgit the women of the bride's family follow the party, assailing the bridegroom with abuse and pelting him with mud and filth, feigning anger. After going a mile in this way, the bridegroom gives a present to the bride's mother, and is then allowed to depart in peace. This is no doubt a relic of the practice of marriage by capture. Sometimes on leaving the house a goat is slaughtered in front of the couple. The flour-sprinkling is practised everywhere and at different stages, but I cannot ascertain what the custom denotes. In Gilgit it is called Doobun.

After a few days it is customary for the bride's parents to visit the newly-married couple, when they are received with flour-sprinkling, which is repeated on the first occasion of the bride revisiting her father's house. In some places it is customary for the couple to go and stay for several months with the bride's parents soon after marriage.

In Wakhan and Chitral, after leading out the bride the bridegroom returns alone and deposits a present of a gun or a sword on the hearth. In Munjan and Ludkho the couple are accompanied to their homes by all the women of the villages, dancing and singing. They are left alone in the house for seven days, during which food is conveyed to them, but nobody enters, nor are they allowed to leave.

In Torwal the bridegroom's party is accompanied by men dressed as women, who dance and jest, and the whole village take part in the entertainment of the bridegroom's friends. The day after marriage the bride is visited by the women of her husband's family, to whom she must show proofs of her not having brought "a cracked teacup" into the family. She is then congratulated and praised; but should she fail to show the requisite proofs, she is ever after treated with contempt.

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585 In Baltistan, according to Vigne, the husband goes in person to see the bride instead of sending a friend or relation to do so, and if he please he may refuse her, and on the marriage day the bride comes to his house instead of his going to fetch her.

Though the young people often arrange a marriage among themselves before asking the consent of their parents, they are not allowed to meet after it has been agreed upon. Should they meet out of doors by accident, etiquette demands that they should pass with averted eyes and without speaking.

Habits and Customs.

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In Gor, rings are exchanged at marriage. In the ruling families of Hunza and Nager, it is the custom, when a daughter is married, for the bridegroom to present her at betrothal with a gold and silver needle. In Yassin, when, as not unfrequently happens, the bridegroom is too poor to pay the required price, the young couple elope, with the consent of the bride's parents. At the end of ten days the bridegroom comes to them and asks forgiveness, promising to pay the required sum by degrees. A little scene is acted, forgiveness is granted, the neighbours are summoned to the feast which has been already prepared, and the wedding is celebrated. This is to save the credit of the bride's family in not having received a sufficient price for her.

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The old marriage barriers between the castes are beginning to be broken down under the levelling influence of Mahommedanism, and in a few generations will probably disappear altogether. The birth of a son is always a matter of general rejoicing. The friends of the happy father at once make it an excuse to stop work for the day, and seizing their matchlocks keep up a general *feu-de-joie* till their powder flasks are empty. The village band is summoned, and dancing kept up round the door for the rest of the day. No notice is taken of the birth of daughters. In the Oxus Valley and in Sirikol, when a son is born, all the father's friends hang their weapons on the walls of his house, so as to accustom the infant to martial sights. After seven days the weapons are returned to the owners, except those belonging to near relations, who receive special presents in exchange.

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After the birth of a child a woman is esteemed unclean, and no one will eat from her hand for seven days. North of the Hindoo Koosh this period is extended to forty days, and for the first seven the infant is not allowed to suckle its mother.

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I have elsewhere discussed the old custom of disposing of the dead by burning. Now the common form of Mussulman interment is used. A small flat slab of earth about two feet long is neatly plastered over the graves, and a light is kept burning at night by newly-made graves, under the pretence of keeping away wild beasts till the earth has hardened; but, as Mr. Drew has remarked, this is more probably a relic of the old practice of cremation. No attention or care is paid to old graves, which constantly present a most unpleasant appearance, owing to the falling-in of the arched roof. I remarked in Sirikol the same want of attention to old graves

Habits and Customs.

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in the colloquial: Dr. Leitner has collected a large number of Shina songs.

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Oral traditions and genealogies are also preserved in families to whom this duty is assigned, and carefully handed down from father to son.

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The ancient weapons were bow and arrows, battle-axe and round leather shield. Those able to afford it also wore a shirt of mail and a steel cap. The bow and battle-axe have been replaced by matchlock and sword, but are not yet quite obsolete. Though powder is easily made, the tribes have to depend on Cashmere and Badakhshan for matchlock barrels, so Robin Hood's weapon is still used in the chase. The bows are made of strips of ibex horn, softened in water and bound together, and are very tough, powerful weapons. The battle-axes are of different shapes, according to locality, some of them being inlaid with silver, or having engraved patterns on them. The old weapons are carefully preserved and produced on the occasion of weddings, which would not be thought complete without them. A bridegroom presenting himself at the house of his father-in-law elect without a battle-axe would be sent away to get one, and if unable to do so would have to make an extra payment. In the present day the men of Chitral are noted for their swordsmanship, which has gained many a victory over matchlocks. In 1852 a regiment of Goorkhas in the Maharajah of Cashmere's service were cut to pieces by Chitral and Yassin swordsmen within 3 miles of Gilgit, though they formed square, and tried to reach the fort from which they had been cut off, in that formation.

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Dard warfare is, however, seldom of a very resolute nature, and their records are full of accounts in which two or three days' skirmishing has led to the defeat of one party or the other with the loss of a few men only. Every village has one or more forts according to the number of inhabitants, in which all can take refuge in case of need. Owing to the easily defensible nature of the country, surprise is absolutely necessary to success. An attack having been determined on, every effort is made to throw the enemy off his guard, and then, by a succession of forced marches, possession is gained of the pass or the narrow part of the valley which forms the key of his country. Should these be gained, the inhabitants of the invaded country take refuge in their forts. Their defence then depends almost entirely on the state of their supplies. Sometimes their water-supply is

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Past and Present Religions.

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The precepts and observances of the sect are difficult to ascertain, one of their sayings being that "a man should conceal his faith and his women;" and the little I have been able to ascertain is from Maulais who have proselytized, and those only men of no education.

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Soonnees speak of them as "Kaffirs" and "Rafizi," but they themselves do not refuse to pray or eat with Soonnees. They are sometimes accused of worshipping Ali, the son-in-law of the Prophet, and accordingly styled "Ali-purust," and they undoubtedly esteem Ali, who, they say, was born of Light as superior to the Prophet Mahommed, and an incarnation of the deity. They reject the idea of a future state, believing in the transmigration of souls. Evil deeds are punished by the spirit being translated into a dog or other mean animal. Good actions are rewarded by a future incarnation as a great or holy man. They claim little in common with other sects of Mahommedans, saying, the Soonnee is a dog and the Shiah is an ass. They question the divine character of the Koran, though they say that it was entrusted to the Angel Gabriel to give to Ali, but that he gave it by mistake to Mahommed.

They use in place of the Koran a book called the Kalam-i-Pir, a Persian work, which is shown to none but men of their faith. The precept most commonly quoted by them is, that a man should blind himself, so that he should not be moved with envy at sight of his neighbour's prosperity; he should weaken his hands, so that they can grasp nothing belonging to others; and lame himself, that he may be unable to disobey the commands of his Pir. Cattle that have strayed into standing crops are not to be driven out till they have satisfied themselves. A good Maulai is already as one dead, prayers therefore are unnecessary, as also is fasting. If any forcible attempt should be made to cause a Maulai to fast, he should resist it by devouring a pinch of dust. The only pilgrimage enjoined is to the living head of their faith, who is styled the Imam-i-Zeman, or Sahib-i-Zeman. Marriage can be performed by any man whose beard is white. Seating himself with the bridegroom on his right hand and the bride on his left, he takes a few pieces of roasted sheep's liver in both hands, and crossing his arms gives them to the man with his left hand and to the woman with his right. Then taking a cup of water he gives half to the woman, and after he has said a few words out of the Kalam-i-Pir, the ceremony is completed. The form of the Maulai Kalima is

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CHAPTER XII—RACE, TRIBE AND CASTE

D
105 Marriages are arranged for auspicious days and hours which are ascertained on each occasion from the village priest.

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105 *Temporary unions* are allowed by Shias only.

Free access is not allowed before marriage generally.

No caste prohibits remarriages of widows. Moral laxity prevails to a certain extent.

8. *Death*.—The head of the dead points North but the face is turned to the West towards Mecca, the religious centre of Muslims. When a death occurs food is not cooked in that house for three days and cooked food is sent by relatives for that period. On the third, seventh and fortieth day alms are given to avert calamities, also on the first anniversary after the death.

Indigenous drugs are used for medicines and almost every one knows the medicinal properties of certain local plants and use them when required.

9. *Amusements*.—Swimming, polo playing, racing, wrestling, tug of war, archery, dancing, singing, etc., are some of the amusements indulged in; women do not participate in the sport undertaken by men. They hold their own separate congregation on occasions of rejoicings such as Id and indulge in singing and dancing away from the eyes of the men.

Festival occasions.—Id-ul-Fittar, Id Haj, Id Ghadir and Nauroz are the chief occasions on which rejoicings are made by dancing, singing, polo playing, running and wrestling etc. Dancing is held in a circle to the beat of drum.

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539 10. Before a number of the village people after sunset on the night before the marriage the following song is sung at the bridegroom's house in the following manners:—

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539 A large iron pan is placed in the middle of the assembly and a man of the Katchate or Babuse family rushes forth with some ghee, atta, and seeds of wild rue or leaves of chili, and, putting these things into the pan burns a little fire under it till the contents begin to smoke. To fumigate all the air in the room he holds the pan by its brim and lifting his hands above his head, commences to dance to the accompaniment of the band, while the people applaud and sing a song of which the following is a translation:—

(1) The pan belongs to Bair Gul,

I will never let any one place this pan on the hearth.

I will place it there myself.

(2) The pan belongs to Malik, the Chief of Gilgit.

I will never let any other place this pan on the hearth.

I will place it there myself.

(3) The pan is worthy of belonging to kings, etc.

(4) The pan is worth being kept by a family, etc.

(5) The pan belongs to Shah Mir, the Chief of Kashmir, etc.

(6) The pan belongs to Maqpan, the Chief of Skardu, etc.

(7) The pan belongs to Mughlot, the Chief of Nagar, etc.

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- (8) The pan belongs to Khana, the Raja of Yasin, etc.
- (9) The pan belongs to righteous Girkis (the ruler of Hunza).
- (10) The pan belongs to Maryo the son of Machat (a celebrated person of the Rono family).
- (11) The pan is placed on Neelo But etc. At the same time the women who are in an inner room recite the following song:—

Translation.

- (1) A large coral grain belongs to Bair Gul.
I will never let another string this on a thread.
I will string it myself.
- (2) A large coral grain belongs to Malik, the Chief of Gilgit.
I will never let another string this.
I will string it myself.

After the marriage ceremony the following song is sung at the house of the bride:—

Translation.

- (1) Come out, O beloved of your mother, why are you delaying?
- (2) Come out, O water sprite, why are you delaying?
- (3) Come, O possessors of golden locks, why are you delaying?
- (4) Come out, O mistress of charming eyes, why are you delaying?
- (5) Come out, O owner of pearly teeth, why are you delaying?

On this she is brought out. She weeps bitterly at the separation from her relatives, and the assembly sings the following song:—

Translation.

- (1) Do not weep, O flower-like girl, thy complexion will turn pale.
- (2) Thou wilt go on a lofty hill, O girl, thy complexion will turn pale.
- (3) Thou wilt (by weeping) burn your heat, thy complexion will turn pale.

Typical birth song ... Nil

Typical death song ... Nil

11. No written language possessed by the people.

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